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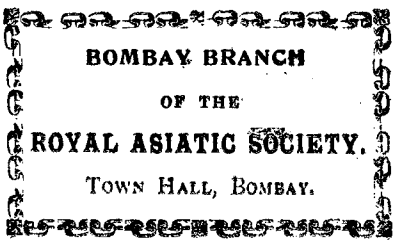

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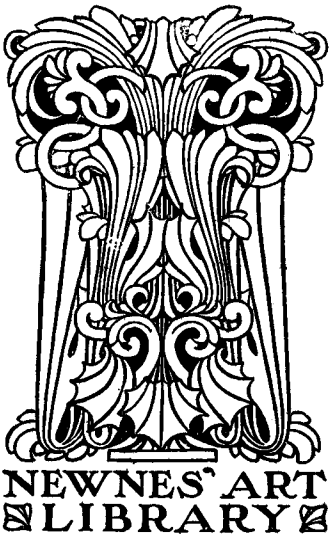

PAOLO VERONESE

Paul Veronese

Photo Hanfstaengl

The Annunciation

From the Picture in the Gallery, Vienna

PAOLO VERONESE

81102

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PAOLO VERONESE

BY MRS. ARTHUR BELL

THE last of the great group of Venetian painters, who, less hampered than were the masters of Upper Italy by accidental conditions, reflected in their work the splendour of the golden age of the great Republic, Paolo Veronese rivalled even Titian in the grandeur of his individual forms, and Tintoretto in the magnificence of his compositions. In his work were gathered up, as it were, all the manifold qualities which gave to the Venetian School its pre-eminence, as an interpreter of the sensual and emotional, rather than the intellectual or ascetic side of human nature, and his decorative pictures will ever remain among the most admirable illustrations that have been preserved of aristocratic Italian society in the middle of the 16th century. The suggestion of the all too imminent decline alike in the art and in the political ascendency of the proud Queen of the Adriatic, inherent in the very lavishness of the display depicted in Paolo's colossal productions, does but give to them that alluring touch of pathos, which is a chief element of attraction in the glories of the setting sun or of the dying year.

Paolo worshipped beauty for its own sake only, and was thoroughly in touch with it in its every manifestation. His imagination was, it has been somewhat carpingly said, neither exalted nor profound; but even if this be true, he was undoubtedly able to reproduce what he saw with a truthfulness and skill rarely, if ever, surpassed. To interpret faithfully the relations and mutual effect of the various figures and objects brought together in one scene; to

translate successfully every subtle effect of light on an infinite variety of surface, and gradation of colour; to immortalize the lovely women and noble-looking men with whom he was brought into contact, and to transmute into one harmonious whole, in which there was never any confusion, all the scattered and conflicting elements of charm in the great banqueting scenes, at which he himself often assisted, were the chief aims of the Master, and that he fully realized them not even the most grudging critic can deny.

Paolo Veronese had formed his own idea of what the joys of paradise should be, and it would be difficult to imagine anything more entirely different from that of the earlier Italian masters. There is nothing painful or tragic even in his scenes of martyrdom, his saints were allowed to reap in this world the rewards of their holiness, and it is related that on one of his drawings, now unfortunately lost, he had scribbled his intention, if he were ever to get time, to paint yet another sumptuous repast in a grand gallery, at which the blessed Virgin, her divine Son, and St. Joseph should be waited on by the richest group of angels the imagination of man could conceive, who shall offer them on plates of silver and gold the most exquisite viands and fruit. Others shall be occupied in presenting to them costly beverages to show the eager devotion with which the happy spirits serve the Lord.

In accordance with the fashion of his time, Paolo gave to many of his paintings scriptural titles, but he certainly never allowed himself to be troubled with the spiritual significance of the incidents, the names of which he borrowed. There is nothing divine in his Madonnas, and though his Infant Christ's are always lovely, they are thoroughly human children. It is in their colouring and grouping that the charm of his religious paintings consist, they delight the eye but they do not touch the heart. Even such subjects as the Deposition and the Entombment are treated in a thoroughly secular manner, they appeal less to the sympathies of the believer than to the critical sensibilities of the artist, and for this reason, unlike the work of such devout masters as Fra Angelico and Fra Bartolommeo, they are as thoroughly in place in a public gallery as in the churches or monasteries for which they were originally intended.

The family name of Paolo Veronese was Caliari or Cagliari, and he was born at Verona, according to some authorities, in 1528, whilst others place the date as late as 1532. The son of a sculptor of some little note, he was at first intended to follow his father's profession,

but plastic art, with its rigid limitations, did not appeal to his imagination, and he early resolved to become a painter. He is said to have studied for a short time with his uncle Antonio Badile, now almost forgotten, but whose "Raising of Lazarus" in the Verona Gallery has something of the grandeur of style and richness of colouring characteristic of the work of his great pupil. Fortunately for Paolo, whose exceptional gifts do not appear to have been at first recognised by his fellow citizens, he early attracted the attention of the art-loving Ercole Gonzaga, who chose him with three others to go with him to Mantua, where the artist took part in a competition for the best interpretation of the well-worn theme of the Temptation of St. Anthony the Hermit. In this he was successful, and his painting, that has now unfortunately disappeared, was long one of the glories of the Cathedral of Mantua.

Back again at Verona, Caliari found that instead of having improved his position by this brilliant success, he had but aroused the jealousy of his brother artists, and after a short residence in his native town, during which he painted several pictures, now in the public gallery there, he decided to seek elsewhere the recognition denied him, where he might have supposed it would have been most readily accorded. Selecting as his companion a young artist named Giovanni Battista Farinata, to whom he had become greatly attached in the studio of Badile, he went to Castelfranco, where he was fortunate enough to secure at once commissions to decorate with frescoes the Villas Soranzo and Fanzola. Aided by Zelotti, he achieved both tasks with great *éclat*, and further work of a similar class, of which unfortunately little now remains, was entrusted to him. In the church of S. Liberale, however, are four fine allegorical figures of Justice, Temperance, Time, and Fame, supposed to have been produced about the same period of the artist's career.

Before Caliari left Verona it seems probable that he had already fallen in love with his future wife, the daughter of his master there and his own first cousin, but the date of his marriage is quite unknown, and as his eldest son Gabriele was not born until 1568, it would appear that he did not take home his bride until he was a middle-aged man.

Had the correspondence between the betrothed couple been preserved, how vivid a light it might have thrown upon contemporary history, for from the age of thirty Paolo moved in the best society of his time and must have been intimately acquainted with the leading

politicians, as well as the chief artists of his native land. Unfortunately none of his many biographers has anything to tell of his home life, for they all content themselves with stating that he went to Venice, or was summoned there, in 1655, when Titian and Tintoretto were at the very zenith of their fame.

As was inevitable, the impressionable Caliari at once succumbed to the influence of these two mighty spirits, with whom he was so thoroughly akin in his love of the sensuous side of art and his appreciation of the distinctive characteristics of the great Venetian School founded by the Bellini. He quickly shook off all the traditions which had hitherto to some extent affected his style, resolving to follow in the footsteps of the two great leaders, aye, even if possible to emulate their triumphs.

Ever generous in his recognition of his young contemporaries, Titian, who was already in his seventy-eighth year, accorded a hearty welcome to the young artist from Verona, and it was possibly due to his influence that Paolo was chosen soon after his arrival at Venice to decorate the sacristy of S. Sebastiano, a task he achieved with such brilliant success that he was at once asked to undertake a series of frescoes for the church itself. The subjects he chose for the latter were three scenes from the life of Esther, namely, the Jewish maiden going forth to plead with Ahasuerus, the crowning of Esther by the Persian king, and the triumph of Mordecai, which when completed placed their author in the very highest rank as an exponent of the then popular art of fresco painting. Though greatly injured they fortunately still retain much of their original beauty.

Soon after the completion of this great task, the Prior of S. Sebastiano commissioned the artist to paint an altar piece for the same church of the Blessed Virgin in Glory, attended by a group of saints, amongst whom were Saints John the Baptist, Peter, Francis of Assisi, and Catherine, a work which is still *in situ*, and is considered one of its author's masterpieces. From about the same time date the smaller compositions on the panels of the organ ; the Purification, the Adoration of the Shepherds, and the Pool of Bethesda, all in excellent preservation, with several other frescoes on the walls near by, which are unfortunately scarcely decipherable.

The position of Caliari was now fully assured, and he was overwhelmed with commissions to decorate the houses of the great nobles of Venice and other cities of Northern Italy. In the Tiene Villa near Vicenza, he painted a series of historical subjects treated in a

bold and dramatic manner, including the interview between the Etruscan King Porsenna and his would-be murderer Mucius, surnamed Scævola, or the left-handed, he having in his enthusiasm for the generous forgiveness of his enemy, burnt his right hand off, lest it should ever again offend; Xerxes receiving tribute, and Sophonisba and Masinissa in the early days of their marriage, before the bride was compelled to drink the poison which put an end to her chequered career.

Not long after the completion of these remarkable frescoes, the singular honour was conferred on Paolo Veronese of being chosen by Titian as one of the artists to decorate the Sala del Maggior Consiglio, or Hall of the Great Council, in the Palace of the Doges, then just completed by Sansovino. Here again the Veronese master excelled all his fellow workers, except perhaps Tintoretto, whose "Paradiso," in spite of its melancholy state of decay, still rivals even the "Apotheosis of Venice" of Caliari, in which that master may be said to have struck the keynote of the grand compositions, that were later to spread his fame throughout the world. In it the lovely woman who represents the Queen of the Adriatic is seated on a throne in the midst of her attendant maidens, whilst below are groups of beautiful women in the ornate costumes of the day, all alike radiant with health and happiness, breathing forth the very spirit of their luxury-loving age.

In addition to this large composition on the ceiling, Paolo Veronese also contributed to the decoration of the Hall three medallions with allegorical figures of Fame, Music and Mathematics, which won him the reward from the Senate of a golden chain; two small ceiling paintings representing the Siege of Scutari in 1474, and the taking of Smyrna by the Turks in 1471, whilst between two of the windows at one end of the Hall is yet another composition from his hand: The Return to Venice of Doge Contarini in 1379 after the victory of Chioggia. Apropos of this last work the story is told that the artist being short of money when engaged on it, started for Verona to paint a pot-boiler in the form of a fresco in a church there, but he was overtaken by messengers of the Doge and compelled to return to Venice and finish his painting in the Council Hall.

According to some authorities Paolo Veronese went to Rome soon after the completion of his work in the Doge's Palace, whilst others place his journey considerably later, and some few deny that he was ever in the Eternal City. Whatever may be the truth, there is no

doubt that in his later compositions he showed a certain affinity with the great masters who had aided in making Rome the capital of the art, as it had long been of the political and religious world. Indeed, although he remained to the end faithful to his allegiance to the Venetian School, there is in certain of his work a reminiscence as it were of the delicate beauty of form of Raphael, the sublime grandeur of grouping of Michael Angelo.

It was in 1562 that Paolo Veronese was commissioned to paint for the refectory of the Convent of S. Georgio Maggiore at Venice, the first of the great compositions on which his reputation chiefly rests. The subject chosen for this world famous work, which was carried off to Paris by Napoleon in 1796, and is now one of the greatest treasures of the Louvre, was the Marriage at Cana, and in it the artist saw his opportunity for the lavish display that was the delight of his heart. Though it is 32 feet long by 22 feet high and contains more than 100 figures, it was painted in a little over a year, for the agreement was signed in August, 1562, and the completed picture delivered in September, 1563, the master receiving for it 324 silver ducats (about £160) and his keep for the time it occupied.

The banquet is represented as being held in an open Cortile flooded with light, crowds of spectators looking down upon the brilliant scene from every point of vantage afforded by the surrounding Renaissance buildings, whilst on the balcony above the tables the servants are hurrying to obey the host's orders to bring more wine.

To Paolo Veronese there appeared nothing incongruous in surrounding the chief Guest and his Mother—whose slightly indicated halos alone distinguish them from the rest of the company—with notable historical characters, amongst whom may be recognised Queen Mary of England, whose happy smile belies her reputation for ill temper; Francis I. and his Queen; the Emperor Charles V. and Victoria Colonna. More remarkable and more interesting than any of these figures are, however, the excellent Portraits of the artist himself, Tintoretto, Titian, and Giacomo da Ponte, who are introduced as musicians at a round table in the foreground, with two dogs chained together at their feet, the last detail supposed to be a satire on the married state.

The "Marriage at Cana" was succeeded by the so-called "Feast in the House of Levi," painted for the Convent of S.S. Giovanni e Paolo, but now in the Venice Academy, also a colossal composition

in which, as in its predecessor, the chief incident is swallowed up in a number of irrelevant details, such as the group of soldiers chatting together as they consume their share of the Feast. So entirely indeed did this extraordinary interpretation of the Scriptural incident sin against the verities, that the artist was summoned before the Inquisition and charged with heresy, although as a matter of fact the two chief points of his offending were the introduction of German soldiers who were, of course, peculiarly obnoxious to Italians, and the fact that he had so confused the three feasts described in the New Testament as to make it impossible to tell which he had meant to represent. He himself spoke of it as the Lord's Last Supper, the Cena Ultimo, by which he meant the last that Christ shared with his host St. Matthew, and it was only after his trial that he dubbed it the "Feast in the House of Levi" in order to make it seem that he had not purposely omitted the repentant sinner, but had painted a scene in which she had had no part.

In some little trepidation, Paolo made his first appearance before the Inquisition in the Chapel of S. Teodoro, where the sittings were held, on July 8th, 1573, his friends and admirers fearing that his brilliant career was about to be cut short, whilst he himself hoped he would be able to convince his judges that he had no evil intentions in what he had done. The account of the trial which has been preserved is of supreme interest and significance, as showing that after all there were occasions when the dreaded and hated Tribunal admitted extenuating circumstances, and also accentuating the fact that the Inquisition never acquired in Venice the terrible power it exercised elsewhere. Its proceedings were always jealously watched by members of the Senate, who would not have permitted any unfair interference with the liberties of those under the protection of the State.

In the present instance the examiners showed a very true appreciation of the questions at issue, and the prisoner was as wax in their hands, betraying all his weaknesses, and setting up a defence so feeble, that but for the natural unwillingness to condemn a man who had brought so much glory on his adopted city, his escape is little short of marvellous.

Having answered to his name and declared his profession to be that of a painter, the accused was asked if he could guess why he had been summoned, and he replied that he supposed "it was because the Reverend Prior of S.S. Giovanni e Paolo had been told

that he, Paolo, must substitute the figure of the Magdalene for that of a dog, and he added with great naïveté that he would willingly do so, but that he did not think that figure would be fitting or would look well." He pleaded further that he had "introduced" irrelevant figures for ornament as was usually done, "adding that it seemed to him fitting that the master of such a house as that of our Lord's host, who he had been told was rich and great, should have such attendants."

When the stern question came: "Does it then appear fitting to you that at our Lord's Supper you should paint buffoons, drunkards, Germans, dwarfs, and similar indecencies?" Paolo at once scented danger, and replied in trembling tones, that he knew what he had done was bad, but he thought he ought to follow the example of his predecessors, and he actually ventured to quote Michael Angelo's "Last Judgment" as a parallel case.

Swift and crushing was the reply of the Inquisitor: "Do you not then know that in such a painting as that in the Pope's Chapel at Rome drapery is not expected, disembodied spirits only being seen, and dare you compare them with your buffoons, dogs . . . and other absurdities . . . ? Can it be proved right or even decent that you should have painted your picture in such a manner?"

Meekly Paolo bowed his head to the storm, declaring that he could not defend his conduct; he had not considered all the things now so forcibly brought before him; but it was significant that he made no promise of amendment. Great indeed must have been his surprise when he was told that he was free to go whither he would, all that was required of him being that he should paint out the offending dog, putting the Magdalene in its place, and remove the German soldiers. A rider to this verdict was added in the form of a threat that if the changes were not made in three months' time certain severe penalties would be inflicted. For all that, however, the dog is still in his place, the Magdalene is still conspicuous by her absence, and the German soldiers still chat peacefully together. Caliari returned happily to his work, the only result of the trial being a considerable increase in his popularity and in the number of commissions entrusted to him.

Slightly modified replicas of the picture which caused so great a stir when it was first painted, are in the Dresden Gallery, the Durazzo Palace at Genoa, and the Brera Gallery, Milan. The Louvre owns two other grand compositions of a similar kind: "The Feast in the House of Simon the Pharisee" and the "Supper at

Emmaus," the former ranking in the opinion of the best critics second only in grandeur and beauty to the "Marriage at Cana," whilst the latter, though interesting as containing portraits of the artist, his wife, and his two little girls, can scarcely be compared with the other work of the master. It may, indeed, possibly have been executed by one of his pupils under his surveillance. The meeting between the risen Lord and His sorrowing friends was, however, a favourite subject with Caliari, and there are several other examples of it attributed to him in Continental galleries.

It seems to have been in intervals between the production of the various "Feasts" for convents, that Paolo Veronese painted the later of the famous frescoes in S. Sebastiano, representing three scenes from the legend of the titular saint, which are full of dramatic expression, and have, perhaps, about them more real religious feeling than anything else from his hand. In one St. Sebastian is seen with his fellow sufferers, Marcus and Marcellinus behind him, on his way to the first abortive attempt at his martyrdom—for he did not die of the wounds inflicted by the arrows, but lived to be beaten to death some months later—whilst crowds gather about the victims hoping for a blessing from them, or look down on the tragedy from the buildings lining the route. In another, the young martyr, pierced with arrows, lies bound to the rack, and in the third he is tied to a column, with several noble-looking women kneeling near him, whilst above his head appears the Blessed Virgin attended by angels

Another very beautiful composition of a religious character is the "Vision of St. Helena," which, after many vicissitudes, has found an honoured resting-place in the National Gallery, London, and is justly considered one of its author's most successful smaller paintings, ranking with the "Cain and his Family" of the Prado Gallery, Madrid, in which the expression of the wife of the murderer is especially beautiful.

The fact that the motif of the "Vision of St. Helena" is not entirely original, the general grouping having been anticipated by a pupil of Marc Antonio Raimondi, who in his turn is said to have borrowed it from a painting by Raphael, does not detract from the value of the work, in which Caliari has imbued a simple theme with a force of spiritual expression rare, indeed, in his work.

The Mother of the first Christian Emperor is in a state rather of suspended animation than of natural sleep, and the spectator cannot fail to feel that she is realizing forcibly all that the vision implies:

the solution of a problem that has long troubled the followers of her beloved Lord. The yearning to know the very form of the Instrument of the Passion of Christ had become intense, and fierce contentions on the subject often troubled the peace of the Church. The story goes that it was not only the shape of the Cross which the lovely child angels are bringing to St. Helena, that was revealed to her, but also the very spot on Calvary where the sacred relic was buried. The Empress lost no time in acting on the knowledge vouchsafed to her, with the result that she found the true Cross and set at rest for ever the controversy concerning it.

It is not necessary to describe in detail the various interpretations by Paolo Veronese of the Holy Family or of the Saints reverenced by the Church. They are all alike in their persistent ignoring of suffering, their naïve anachronisms, and their sensuous beauty. They were painted probably more for the sake of the money they brought in than with any real enthusiasm, and it must have been a great relief for the master to turn from them to execute such a commission as that for the decoration of the Masiera Villa, near Venice, built by Palladio for the wealthy patricians Marc Antonio and Daniele Barbaro. Free to cull his subjects where he would, Paolo turned to the sensuous delights of the heathen Olympus and quickly covered the walls with gods and goddesses revelling in irresponsible abandonment, in the mere delight of living and of loving, the charm of the compositions and the beauty of their colouring taking by storm the hearts of all who were privileged to see them when they were first completed.

Yet another very celebrated work by Caliari is the "Family of Darius at the feet of Alexander after the Battle of Issus," originally painted for the Pisani family and long preserved in their palace at Venice, but bought by the British Government in 1875 for the large sum of £13,560, an expenditure that roused the ire of Lord Elcho, who, in the course of a debate in Parliament, declared it to be excessive. In this opinion many agreed, but Ruskin, who was then at the height of his reputation as a critic, defended the purchase in an eloquent letter to the "Times," in which he said: "When I last saw it, it was simply the best Veronese in Italy—if not in Europe—(the "Marriage at Cana" of the Louvre is larger and more magnificent, but not so perfect in finish), and for my own part I should think no price too high for it; but putting my own deep reverence for the painter wholly out of the question, and considering the matter as it

will appear to most persons at all acquainted with the real character and range of Venetian work, I believe the market value of the picture ought to be estimated at, perhaps, one-third more than the Government have paid for it." Elsewhere the celebrated connoisseur alluded to the same painting as "the most precious Paolo Veronese in the world, so far as the completeness of the picture goes."

Whether this enthusiastic eulogium be fully endorsed or not, there is no doubt that the composition in question is a unique example of the Venetian master's work, and the fact that it has suffered comparatively little from restoration adds very greatly to its value. The story goes that it was painted by Caliari as a token of his gratitude for the hospitality he had received from the Pisani family, and that he was never paid anything for it, which, even if only partially true, is an incidental proof of the low money value at the time of their production, of masterpieces now of priceless value.

The painter has chosen for representation the moment when after the defeat and flight of Darius III. the doomed King of the Persians, who was murdered two years later by one of his own officers, the wife and daughters of the unfortunate monarch were brought before the victorious Emperor, beside whom stood his friend Hephæstion, who had been brought up with him. Mistaking Hephæstion for the conqueror the Queen began to plead her cause with him, but Alexander himself replied bidding her be comforted, and adding the oft-quoted words, "Hephæstion is another Alexander." Later, as is well-known, the elder of the two princesses, Statira, who kneels near her mother, became the wife of the Emperor, but after a few years of happiness she was murdered at the instigation of her rival, Roscana, another Persian captive.

The principal figures in the dramatic scene are portraits of the Pisani family, and the costumes worn are those that were in fashion in Venice in the 16th century. Even the architecture is that rather of the Renaissance than of the Classic period, and the minor details, such as the pet monkey on the wall, are just what would have been appropriate outside the palace of a Venetian patrician, for Paolo Veronese was in touch with but one age, his own, and to him in his lifetime would surely have been appropriate the now hackneyed phrase, "a modern of the moderns."

The "Rape of Europa," now in the Imperial Gallery at Vienna, of which there is a slightly modified replica in the Doge's Palace at Venice and a very fine study in the National Gallery, London, is

another classic subject treated in a thoroughly Renaissance manner, the lady who represents the Phœnician princess and her attendant maidens being all of a thoroughly Venetian type of beauty.

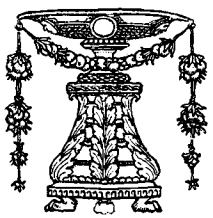
A similar anachronism is noticeable in the frescoes of the Villa Fanzolo at Castelfranco, representing various classical subjects, including the crime and punishment of Callisto, the nymph, who when attending Diana in the chase is said to have attracted the notice of Jupiter, who changed her into a bear, lest she should arouse the jealousy of Juno, but who fell a victim to the spear of her beloved mistress, Diana. Even in his treatment of historical subjects, the environment of which he could easily have studied, such as the "Visit of the Queen of Sheba to King Solomon," now in the Turin Gallery, and the various scenes from the life of Esther in S. Sebastiano, Venice, the Uffizzi Gallery, Florence, and elsewhere, Veronese remained ever true to his own age. One and all his characters are Venetian and the setting of his scenes Italian.

The few portraits by Caliari which have been preserved prove him to have been a very true interpreter of human nature. They all impress the spectator with a strong sense of individuality, although, of course, they cannot be compared with those of the Bellini or of Titian, still less with those of Moroni. Perhaps the finest are that of Daniele Barbaro in the Pitti Gallery, Florence; of Alessandro Alberti and his son in the Palazzo Torrigiano, at Florence; of Pacio Guarienti in the Verona Gallery, and of an unknown man and woman, the former in the Doria, the latter in the Colonna Palace, Rome. The Pitti Gallery also owns two charming little panels, one of a young girl, the other of a boy, which are both full of the seductive charm of childhood, and the painting of which was evidently a labour of love to the Master.

Paolo Veronese died at Venice in 1588, having to the last resisted all attempts to draw him away for any length of time from his adopted city, even refusing it is said an invitation from King Philip II. of Spain to aid in the decoration of the Royal Palace and Mausoleum, known as the Escorial, then in process of construction to commemorate the great victory of St. Quentin, in which the Spanish had defeated the French in 1557.

The famous Italian Master was buried with great pomp and ceremony in S. Sebastiano, in the midst of the masterpieces of his prime, which fortunately still remain to keep his memory green in the city that has, alas! lost so many of her most precious treasures.

He left behind him two sons, Gabriele and Carletto, who with many enthusiastic pupils, to whom the proud title of the "heirs of Veronese" was given by their contemporaries, loyally endeavoured to carry on the great traditions inaugurated by their father and teacher. Not one of them, however, had inherited a spark of the genius which gave value to everything from the hand of Paolo, after whose death the Venetian school rapidly declined, Jacopo da Ponte, surnamed Il Bassano, who survived Tintoretto for two years, having been the only painter who for a short time kept alive the old traditions.



A LIST OF THE PRINCIPAL WORKS ATTRIBUTED TO PAOLO VERONESE

AUSTRIA — VIENNA

PINAKOTHEK

SUSANNAH AND THE ELDERS
HAGAR AND ISHMAEL
THE CENTURION OF CAPERNAUM
THE ANNUNCIATION
THE ADORATION OF THE MAGI

BELGIUM — BRUSSELS

MUSÉE DE VEINTURE

THE HOLY FAMILY WITH SAINTS THERESA AND CATHERINE
ADORATION OF THE MAGI
JUNO WITH VENETIA

FRANCE — BORDEAUX

MUSÉE DES BEAUX ARTS

THE HOLY FAMILY
ADORATION OF THE MAGI
THE WOMAN TAKEN IN ADULTERY

CAEN

MUSÉE

JUDITH
FLIGHT INTO EGYPT
TEMPTATION OF SAINT ANTHONY
CHRIST GIVING THE KEYS OF HEAVEN TO SAINT PETER

CHANTILLY

MUSÉE CONDÉ

MARS AND VENUS

DIJON

HOTEL DE VILLE

THE FINDING OF MOSES

GRENOBLE

MUSÉE

NOLI ME TANGERE
JESUS HEALING THE WOMAN WITH AN ISSUE OF BLOOD

PAOLO VERONESE

Lille

Palais des Beaux Arts

MARTYRDOM OF SAINT GEORGE
ALLEGORICAL FIGURES OF SCIENCE AND ELOQUENCE

Lyons

Musée

ADORATION OF THE MAGI
THE FINDING OF MOSES
BATHSHEBA AT THE BATH
SUSANNAH

Marseilles

Musée des Beaux Arts

PORTRAIT OF A VENETIAN WOMAN

Montauban

Musée

MADONNA AND CHILD
HEAD OF A WOMAN

Montpellier

Musée

THE MARRIAGE OF SAINT CATHERINE
THE VIRGIN AND CHILD IN GLORY
SAINT FRANCIS RECEIVING THE STIGMATA

Nantes

Musée

PORTRAIT OF A PRINCESS

Narbonne

Musée

MADONNA AND CHILD WITH THE DONOR AND SAINTS

Paris

Louvre

THE FIRE OF SODOM
CALVARY
THE HOLY FAMILY
SUSANNAH AND THE ELDERS
ESTHER AND AHASUERUS
THE WEDDING FEAST AT CANA
THE FEAST IN THE HOUSE OF SIMON THE PHARISEE
THE DISCIPLES AT EMMAUS

SAINT MARK CROWNING THE THEOLOGICAL VIRTUES
PORTRAITS OF A WOMAN AND HER SON
VIRGIN AND CHILD, WITH SAINTS CATHERINE AND GEORGE, AND THE DONOR
CHRIST BEARING THE CROSS
JUPITER STRIKING CRIME WITH HIS THUNDERBOLT

Rennes

Musée

PERSEUS DELIVERING ANDROMEDA

Rouen

Musée

SAINT BARNABAS HEALING THE SICK
A VISION

GREAT BRITAIN—England

London

National Gallery

THE FAMILY OF DARIUS AT THE FEET OF ALEXANDER AFTER THE BATTLE OF ISSUS
THE CONSECRATION OF SAINT NICHOLAS, BISHOP OF MYRA
THE RAPE OF EUROPA
THE ADORATION OF THE MAGI
THE MAGDALEN LAYING ASIDE HER JEWELS
THE VISION OF SAINT HELENA
FOUR ALLEGORICAL GROUPS

Dulwich

Gallery

A CARDINAL GIVING BENEDICTION

Hampton Court

Palace

SAINT CATHERINE AT THE ALTAR
THE ANNUNCIATION
MADONNA AND CHILD
SUSANNAH AND THE ELDERS

Oxford

Christ Church

THE MARRIAGE OF SAINT CATHERINE

PAOLO VERONESE

CAMBRIDGE

FITZWILLIAM MUSEUM

MERCURY AND AGLAUROS

PRIVATE COLLECTIONS

DUKE OF DEVONSHIRE

ADORATION OF THE MAGI

DUKE OF SUTHERLAND

CHRIST WITH THE DISCIPLES AT EMMAUS
A MAN ON HIS KNEES, WITH PATRON SAINT

DUKE OF WESTMINSTER

CHRIST AT A FEAST
THE ANNUNCIATION
THE HOLY FAMILY

EARL OF ELLESMERE

VENUS BEWAILING THE DEATH OF ADONIS
THE JUDGMENT OF SOLOMON

LORD ASHBURTON

CHRIST ON THE MOUNT OF OLIVES

LORD METHUEN

JUDITH AND HOLOFERNES (six subjects)

SIR W. J. FARRER

THE BAPTISM OF CHRIST
SUSANNAH AND THE ELDERS
PRESENTATION IN THE TEMPLE
VENUS AT HER TOILET

C. J. WERTHEIMER, ESQ.

THE RAPE OF EUROPA

H. MUNRO, ESQ.

VENUS SEATED
LEDA WITH THE SWAN

SCOTLAND — EDINBURGH

ROYAL INSTITUTION

VENUS AND ADONIS
MARS AND VENUS

ITALY

BARI

CATHEDRAL

SAINT CATHERINE

BASSANO

PINACOTECA

THE TOILET OF CLEOPATRA
MADONNA AND CHILD

BERGAMO

PINACOTECA

SAINT CHRISTINA
MEETING IN A GARDEN

BOLOGNA

MONTE DI PIETA

A PIETÀ

BRESCIA

CHURCH OF S. AFRA

MARTYRDOM OF SAINT AFRA

This is above the north altar. Amongst the beheaded, in the foreground, the head of the painter is introduced.

PINACOTECA

THE FINDING OF MOSES
MARRIAGE OF SAINT CATHERINE

CASTELFRANCO

SACRISTY OF THE CATHEDRAL OF S. LIBERALE

ALLEGORICAL FIGURES OF JUSTICE, TEMPERANCE, TIME AND FAME, WITH SOME CUPIDS

Early works from the Villa Soranza.

VILLA FANZOLO, NEAR CASTELFRANCO

FAULT AND PUNISHMENT OF CALLISTO
DEATH OF VIRGINIA
CERES
THE RESCUE BY SCIPIO OF THE CAPTIVE MAIDEN IO
ALLEGORICAL FIGURES OF JUSTICE, TEMPERANCE, TIME AND FAME

CREMIA (COMO)

PARISH CHURCH

SAINT MICHAEL

PAOLO VERONESE

Florence

Pitti Palazzo

PORTRAIT OF THE PAINTER'S WIFE
PORTRAIT OF DANIELE BARBARO
SAINT BENEDICT
THE PRESENTATION IN THE TEMPLE
THE BAPTISM OF CHRIST
CHRIST TAKING LEAVE OF THE APOSTLES
CHRIST TAKING LEAVE OF HIS MOTHER
PORTRAIT OF A CHILD

Uffizi Gallery

PORTRAIT OF A MAN
SAINT CATHERINE
THE ANNUNCIATION
THE MARTYRDOM OF SAINT JUSTINA
ESTHER BEFORE AHASUERUS
HOLY FAMILY, WITH SAINTS JOHN, JOSEPH, AND CATHERINE
CRUCIFIXION, WITH SAINTS JOHN AND MARY MAGDALENE
THE FINDING OF MOSES
BUST OF A WOMAN
PORTRAIT OF THE PAINTER

Genoa

Palazzo Giorgio Doria

SUSANNAH

Palazzo Marcello Durazzo

MARRIAGE OF SAINT CATHERINE

Latisana (Udine)

Church

THE BAPTISM OF CHRIST

Lecce

San Pasquale

SAINT PHILIP

Lendinara (Rovigo)

THE ASCENSION

Milan

Brera Gallery

SAINT GREGORY AND SAINT JEROME WITH ANGELS
SAINT AMBROSE AND SAINT AUGUSTINE WITH ANGELS

THE BAPTISM OF CHRIST
ADORATION OF THE MAGI
THE LAST SUPPER
CHRIST AT THE HOUSE OF SIMON THE PHARISEE
SAINTS ANTHONY, CORNELIUS, AND CYPRIAN
THE PASSION OF CHRIST

MODENA

PINACOTECA

SAINT MENNA

MONOPOLI

CATHEDRAL

VIRGIN AND CHILD WITH SAINTS

MONTAGNANA

CATHEDRAL

THE TRANSFIGURATION. ALTARPIECE

MONTEBAROCCIO

CHURCH OF SAN VITO

MADONNA AND CHILD

MURANO

CHURCH OF SAN PIETRO

SAINT JEROME IN THE DESERT

NAPLES

PINACOTECA

THE CIRCUMCISION

PADUA

VILLA TIENE

FRESCOES : –

SCÆVOLA BEFORE PORSENA
CLEOPATRA
SOPHONISBA AND MARSINISSA
XERXES RECEIVING TRIBUTE

CHURCH OF SAN GIUSTINA

MARTYRDOM OF SAN GIUSTINA

PAOLO VERONESE

PARMA

PINACOTECA

THE FAMILY OF DARIUS

RIMINI

CHURCH OF SAN GIULIANO

MARTYRDOM OF SAN GIULIANO

ROME

VATICAN

VISION OF SAINT HELENA

PALAZZO CORSINI

THE MARRIAGE OF SAINT CATHERINE

PALAZZO BORGHESE

SAINT JOHN THE BAPTIST PREACHING IN THE DESERT
SAINT ANTHONY OF PADUA PREACHING TO THE FISHES
SAINTS COSMAS AND DAMIANUS
VENUS AND CUPID WITH A SATYR

CAPITOL

VIRGIN AND CHILD WITH SAINTS
ALLEGORICAL FIGURES OF HOPE AND PEACE
RAPE OF EUROPA
THE MAGDALEN

PALAZZO COLONNA

PORTRAIT OF A VENETIAN GENTLEMAN

PALAZZO TORLONIA

PORTRAIT OF A VENETIAN GENERAL

PALAZZO DORIA-PAMFILI

PORTRAIT OF LUCRETIA BORGIA
AN ANGEL WITH A TAMBOURINE
THE DEPOSITION FROM THE CROSS

TREVISO

VILLA MASIERA

THE MUSES
ALLEGORICAL FIGURES OF MUSIC, ETC.
VENUS WITH THE GRACES

THE GODS OF OLYMPUS
GROUP OF A LADY AND BOYS IN A BALCONY
ALLEGORIES

These frescoes were executed in 1566-68 for the Venetian patrician Marc Antonio Barbaro. They consist of mythological representations and scenes from social life. By the entrance a girl and a page watch the guests entering through a half-opened door. In the dining room are represented Ceres attended by Cupids. Subjects on the ceiling of the Great Hall are the Council of the Gods, and the Feast of the Gods on Olympus.

VILLA MAGNADOLE

FRESCOES:—

ANTONY AND CLEOPATRA
THE FAMILY OF DARIUS
THE OATH OF HANNIBAL
THE FOUNDING OF CARTHAGE
THE TRIUMPH OF CAURILLUS
THE TRIUMPH OF CORIOLANUS
CINCINNATUS AT THE PLOUGH
CINCINNATUS IN BATTLE

TURIN

PINACOTECA

THE QUEEN OF SHEBA BEFORE SOLOMON
THE FINDING OF MOSES
MARY MAGDALEN WASHING THE FEET OF CHRIST
DANAE
THE FEAST IN THE HOUSE OF SIMON

VENICE

PALAZZO DUCALE

Ceiling of the Library: THE ADORATION OF THE MAGI

IN THE SALA DEL MAGGIOR CONSIGLIO

RETURN OF THE DOGE ANDREA CONTARINI AFTER THE VICTORY AT CHIOGGIA OVER THE GENOESE (1378)

Ceiling: THE TRIUMPH OF VENICE

On the right: PIETRO MOCENIGO CONQUERING SMYRNA IN 1471

On the left: ANTONIO LOREDANO DEFENDING SCUTARI AGAINST MAHOMET II. IN 1474

PAOLO VERONESE

In the Sala dell' Anticollegio

THE RAPE OF EUROPA

In the Sala del Collegio

CHRIST IN GLORY, WITH SAINT JUSTINA, ALLEGORICAL FIGURES OF FAITH and VENICE, THE DOGE SEBASTIANO VENIERO, and THE STATESMAN AGOSTINO BARBARIGO; THE VENETIAN FLEET on the wall opposite the entrance,

Painted in 1574 in commemoration of the Battle of Lepanto.

On the ceiling: VENICE attended by NEPTUNE AND MARS, WITH ALLEGORICAL FIGURES OF JUSTICE AND PEACE, FAITH, MODERATION, INDUSTRY, VIGILANCE, ABUNDANCE, FIDELITY, SWEETNESS, SIMPLICITY, FORTUNE

Sala del Consiglio dei Dieci

Ceiling: AGE AND YOUTH

The original frescoes of JUPITER PUNISHING VICE and JUNO GIVING TREASURE TO VENICE are: the former in the Louvre and the latter in the Brussels Gallery.

Sala della Bussola

The frescoes on the ceiling are by Veronese, with the exception of the central group: SAINT MARK CROWNING THE THEOLOGICAL VIRTUES, which is a copy, the original being in the Louvre.

Chiesetta

ADAM AND EVE
CHRIST ON THE MOUNT OF OLIVES

Academy

Frescoes on the ceiling:—
Room I.: THE RECEPTION OF SAINT NICHOLAS AT MYRA
Room IV.: THE ASSUMPTION

Paolo Veronese was assisted in these works by his brother Benedetto and his son Carletto. They came from the Convent of San Giacomo della Giudecca, which also contained a VISITATION and an ANNUNCIATION by the same Master.

THE HOLY FAMILY, WITH FOUR SAINTS
THE FEAST IN THE HOUSE OF LEVI
VENICE ENTHRONED
MARTYRDOM OF SAINT CHRISTINA

SAINT CHRISTINA FED BY ANGELS
SAINT CHRISTINA REFUSING TO WORSHIP IDOLS
FLAGELLATION OF SAINT CHRISTINA
THE VIRGIN IN GLORY, WITH SAINT DOMINIC
THE BATTLE OF LEPANTO
THE CRUCIFIXION
SAINT LUKE AND SAINT JOHN
CHARITY
THE ANNUNCIATION
SAINT MARK AND SAINT MATTHEW
ALLEGORICAL FIGURE OF FAITH
THE CORONATION OF THE VIRGIN
THE ASSUMPTION

CHURCH OF SAN LUCA

THE VIRGIN, WITH SAINT LUKE

CHURCH OF SAN GIULIANO

THE DEAD CHRIST, WITH SAINTS
THE LAST SUPPER

CHURCH OF SAN GIUSEPPE DI CASTELLO

THE ADORATION OF THE SHEPHERDS

CHURCH OF SAN PIETRO DI CASTELLO

SAINTS JOHN THE EVANGELIST, PETER, AND PAUL

CHURCH OF SAN FRANCESCO DELLA VIGNA

THE RESURRECTION
THE HOLY FAMILY, WITH TWO SAINTS

CHURCH OF SANTA CATERINA

THE MARRIAGE OF SAINT CATHERINE

CHURCH OF SAN GIACOMO

ALLEGORICAL FIGURES OF FAITH AND CHARITY, THE DOCTORS OF THE CHURCH, SAINTS LAWRENCE, JAMES, AND NICHOLAS

CHURCH OF SAN SEBASTIANO

THE CRUCIFIXION
THE VIRGIN IN GLORY, WITH SAINTS
SAINT SEBASTIAN ENCOURAGING SAINTS MARCUS AND MARCELLINUS TO DIE
THE MARTYRDOM OF SAINT SEBASTIAN

PAOLO VERONESE

THE MADONNA AND CHILD, WITH SAINT CATHERINE AND PADRE SPAVENTINI
THE BAPTISM OF CHRIST

On the organ: THE PURIFICATION OF THE VIRGIN, THE POOL OF BETHESDA

On the ceiling: ESTHER CROWNED BY AHASUERUS, TRIUMPH OF MORDECAI, AHASUERUS MEETING ESTHER, CHILDREN HOLDING GARLANDS OF FLOWERS

The gallery above the entrance: SAINT SEBASTIAN BEFORE DIOCLETIAN, MARTYRDOM OF SAINT SEBASTIAN, SAINT PETER, AND SAINT PAUL

On the ceiling of the Sacristy: THE CORONATION OF THE VIRGIN, THE FOUR EVANGELISTS, and FOUR GROUPS OF ANGELS

This church contains the bust and tomb of the painter.

Church of San Pantaleone

SAN PANTALEONO RAISING A CHILD FROM THE DEAD

Church of Il Redentore

THE BAPTISM OF CHRIST

Probably completed by the sons of the master.

Palazzo Reale

On a portion of the ceiling:—ALLEGORICAL FIGURES OF HONOUR, SCIENCE, MUSIC

Palazzo Manfrin

On the ceiling: JUPITER AND HEBE

Verona

Museo Civico

THE BAPTISM OF CHRIST
THE DESCENT FROM THE CROSS
THE ENTOMBMENT
ALLEGORY OF MUSIC, a fresco transferred to canvas
PORTRAIT OF PACIO GUALTIERI

Church of San Giorgio

MARTYRDOM OF SAINT GEORGE

Above the high altar

CHURCH OF SAN PAOLO DI CAMPO MARZO

MADONNA AND CHILD, WITH TWO SAINTS

VICENZA

CHURCH OF MADONNA DEL MONTE (MONTE BERICO)

SAINT GREGORY THE GREAT AND THE UNINVITED GUEST AT SUPPER

MUSEO CIVICO

MADONNA AND CHILD, WITH TWO SAINTS (INJURED)

Less important works attributed to Paolo Veronese are also preserved at—

BROGINE (PADUA)
CALDOGNO (VICENZA)
CATAIO (PADUA)
ROMANZIOL (TREVISO)
SALETTO (PADUA)
ZELARIN (TREVISO)
ZERMAN (TREVISO)

GERMANY

AUGSBURG

PINAKOTHEK

MARTYRDOM OF A WOMAN
THE MADONNA AND CHILD, WITH SAINTS

BERLIN

THE OLD MUSEUM

A PIETÀ
THE DEPOSITION FROM THE CROSS
MINERVA AND MARS
THE TRIUMPH OF RELIGION
APOLLO AND JUNO

CASSEL

GALLERY

THE DYING CLEOPATRA
THE VIRGIN ENTHRONED, WITH SAINT ANASTASIA

DRESDEN

GALLERY

ADORATION OF THE MAGI
THE MARRIAGE AT CANA
CHRIST BEARING THE CROSS

PAOLO VERONESE

THE CUCCINA FAMILY PRESENTED TO THE VIRGIN BY ALLEGORICAL FIGURES OF FAITH, HOPE, AND CHARITY
THE CRUCIFIXION
THE RESURRECTION
THE DEATH OF SAINT CATHERINE
VENUS AND ADONIS
PORTRAIT OF DANIELE BARBARO
SUSANNAH AND THE ELDERS
THE GOOD SAMARITAN
THE CENTURION OF CAPERNAUM
THE FINDING OF MOSES

Munich

Pinakothek

ALLEGORICAL FIGURES OF JUSTICE, LOVE, FAITH, AND STRENGTH
PORTRAIT OF A WOMAN IN A BROWN DRESS
THE HOLY FAMILY
DEATH OF CLEOPATRA
THE REPOSE IN EGYPT
CHRIST AND THE WOMAN TAKEN IN ADULTERY
CHRIST AND THE CENTURION OF CAPERNAUM

Weimar

THE MARRIAGE FEAST AT CANA (STUDY FOR)

Wörlitz (Anhalt-Dessav)

CADMUS

RUSSIA

St. Petersburg

Hermitage

THE FINDING OF MOSES
ADORATION OF THE MAGI
REPOSE IN EGYPT
HOLY FAMILY
JESUS PREACHING IN THE TEMPLE
THE RICH MAN AND LAZARUS
THE CRUCIFIXION
THE DESCENT FROM THE CROSS
THE MARRIAGE OF SAINT CATHERINE
ALLEGORY OF SATURN TURNING HIS BACK ON AMBITION
MINERVA
MARS AND VENUS
PORTRAIT OF A VENETIAN SENATOR
PORTRAIT OF AN UNKNOWN MAN

SPAIN — MADRID

PRADO

VENUS AND ADONIS
THE FINDING OF MOSES
CHRIST IN THE HOUSE OF THE CENTURION
SUSANNAH AND THE ELDERS
THE MARTYRDOM OF SAINT GINES
THE ASSUMPTION
MARY MAGDALENE
THE MARRIAGE AT CANA
THE CRUCIFIXION
A YOUTH BETWEEN VICE AND VIRTUE
ABRAHAM ABOUT TO SACRIFICE ISAAC
JESUS DISPUTING WITH THE DOCTORS
JESUS AND THE CENTURION
THE WOMAN TAKEN IN ADULTERY
THE FLIGHT OF CAIN WITH HIS WIFE AND CHILDREN
THE ADORATION OF THE MAGI

THE WEDDING FEAST OF CANA

Photo. Neuerdein

THE LOUVRE, PARIS

THE DISCIPLES AT EMMAUS

Photo Neuerdein

THE LOUVRE, PARIS

Photo. Neuerdein

THE VIRGIN AND CHILD, WITH SAINT CATHERINE, SAINT GEORGE AND THE DONOR

THE LOUVRE, PARIS

Photo. Hanfstaengl

THE ADORATION OF THE MAGI — NATIONAL GALLERY, LONDON

Photo. Morelli

THE FAMILY OF DARIUS AT THE FEET OF ALEXANDER — NATIONAL GALLERY, LONDON

Photo. Lanfstaengl

THE MAGDALEN LAYING ASIDE HER JEWELS — NATIONAL GALLERY, LONDON

Photo Mansell

THE VISION OF SAINT HELENA — NATIONAL GALLERY, LONDON

Photo. Alinari

DANIELE BARBARO — PITTI PALACE, FLORENCE

Photo. Alinari

ESTHER BEFORE AHASUERUS

UFFIZI GALLERY, FLORENCE

Photo. Brogi

THE CRUCIFIXION — UFFIZI GALLERY, FLORENCE

Photo. Anderson

CHRIST AT THE HOUSE OF SIMON THE PHARISEE

BRERA GALLERY, MILAN

SAINT ANTHONY, SAINT CORNELIUS
AND SAINT CYPRIAN

Photo. Anderson
BRERA GALLERY, MILAN

SAINT MENNA

Photo. Anderson
PINACOTECA, MODENA

Photo. Anderson

SAINT JEROME IN THE DESERT — SAN PIETRO, MURANO

THE QUEEN OF SHEBA BEFORE SOLOMON

Photo. Anderson
PINACOTECA, TURIN

THE QUEEN OF SHEBA
BEFORE SOLOMON (DETAIL)

Photo. Brogi
PINACOTECA, TURIN

THE ADORATION OF THE MAGI

Photo. Anderson

DUCAL PALACE, VENICE

Photo, Anderson

THE TRIUMPH OF VENICE — DUCAL PALACE, VENICE

THE TRIUMPH OF VENICE (DETAIL)

Photo. Anderson
DUCAL PALACE, VENICE

Photo, Anaerson

THE CONQUEST OF SMYRNA

DUCAL PALACE, VENICE

Photo, Anderson

THE RAPE OF EUROPA — DUCAL PALACE, VENICE

Photo. Anderson

VENICE WITH JUSTICE AND PEACE — DUCAL PALACE, VENICE

Photo. Anderson

FAITH — DUCAL PALACE, VENICE

Photo, Anderson

NEPTUNE AND MARS — DUCAL PALACE, VENICE

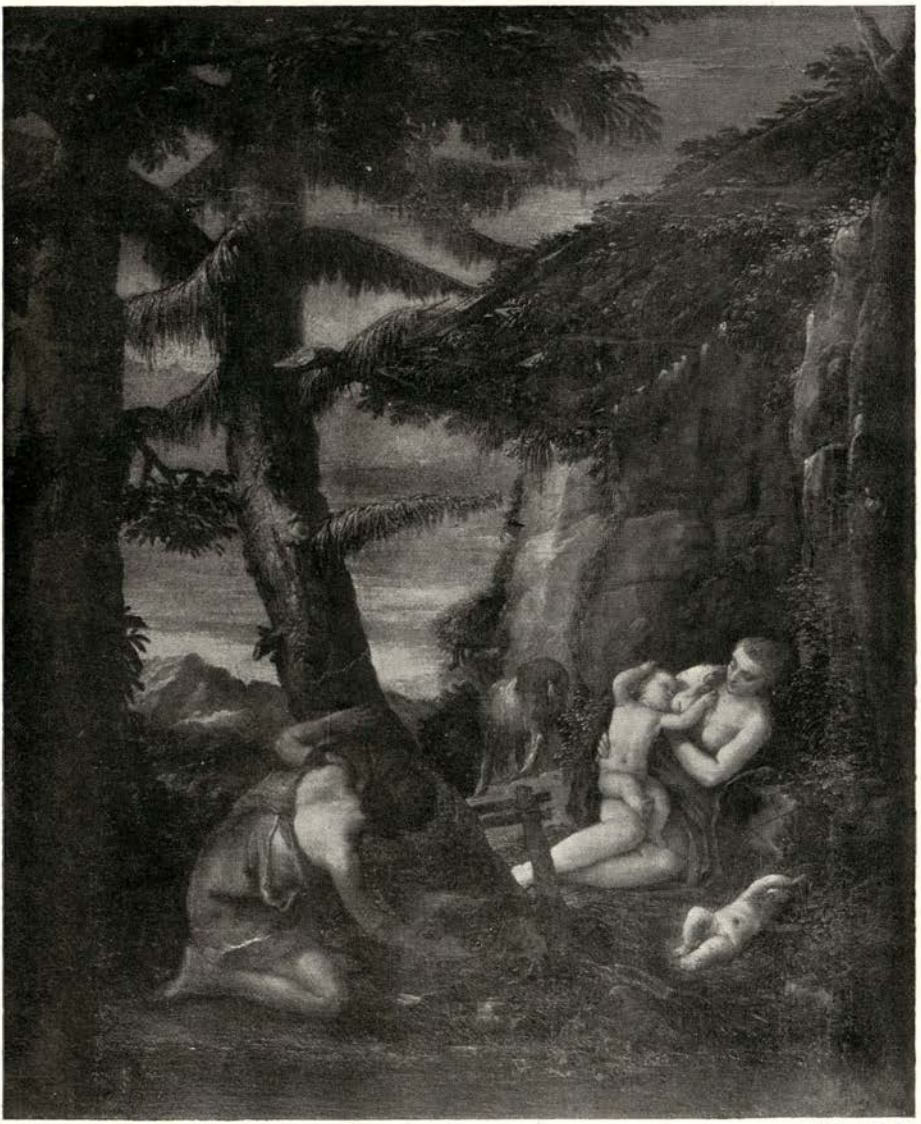


Photo. Anderson

ADAM AND EVE — DUCAL PALACE, VENICE

Photo. Anderson

THE PEOPLE OF MIRA
GOING TO MEET SAINT NICHOLAS

ACADEMY, VENICE

THE FEAST IN THE HOUSE OF LEVI

Photo. Anderson
ACADEMY, VENICE

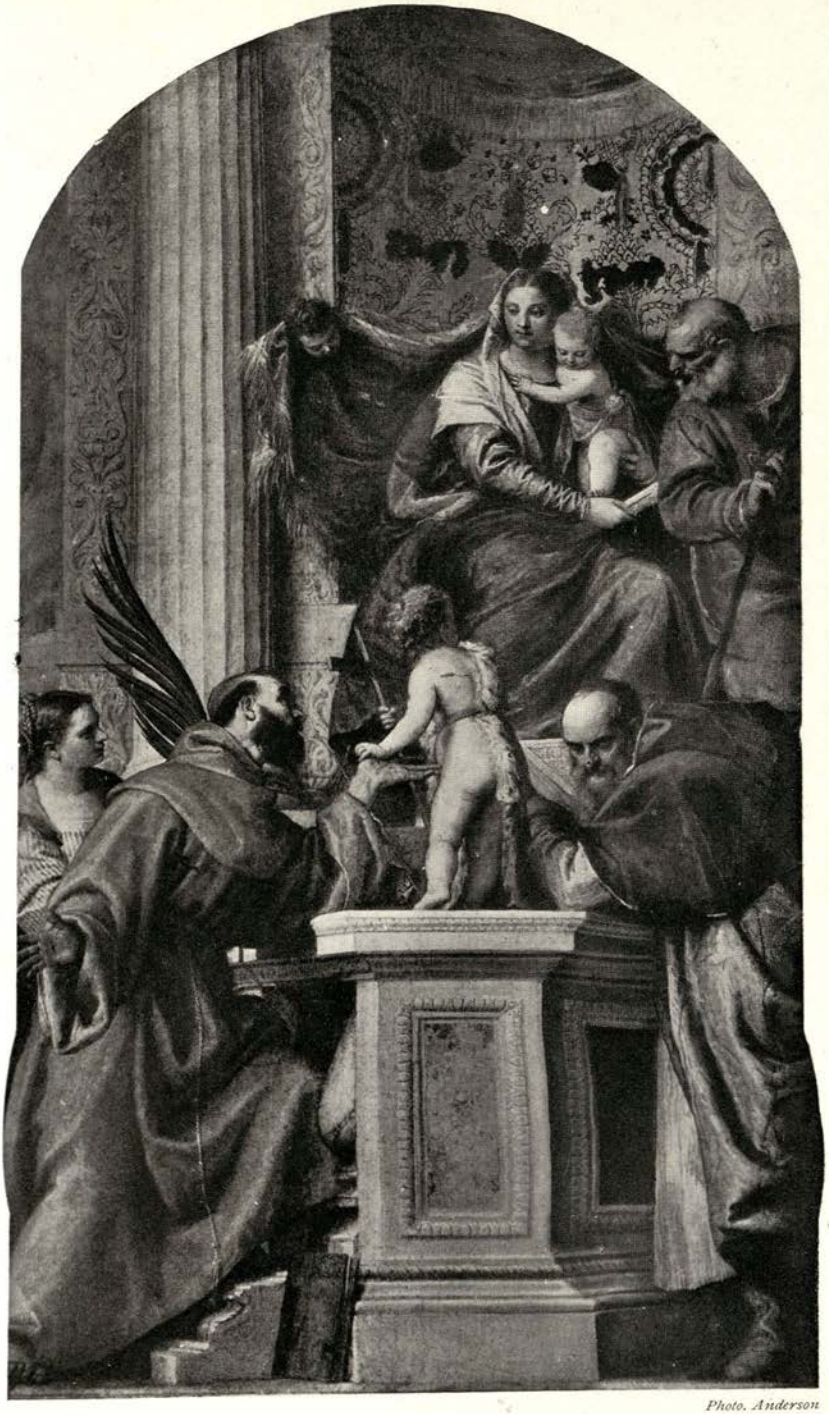


Photo. Anderson

THE HOLY FAMILY WITH FOUR SAINTS — ACADEMY, VENICE

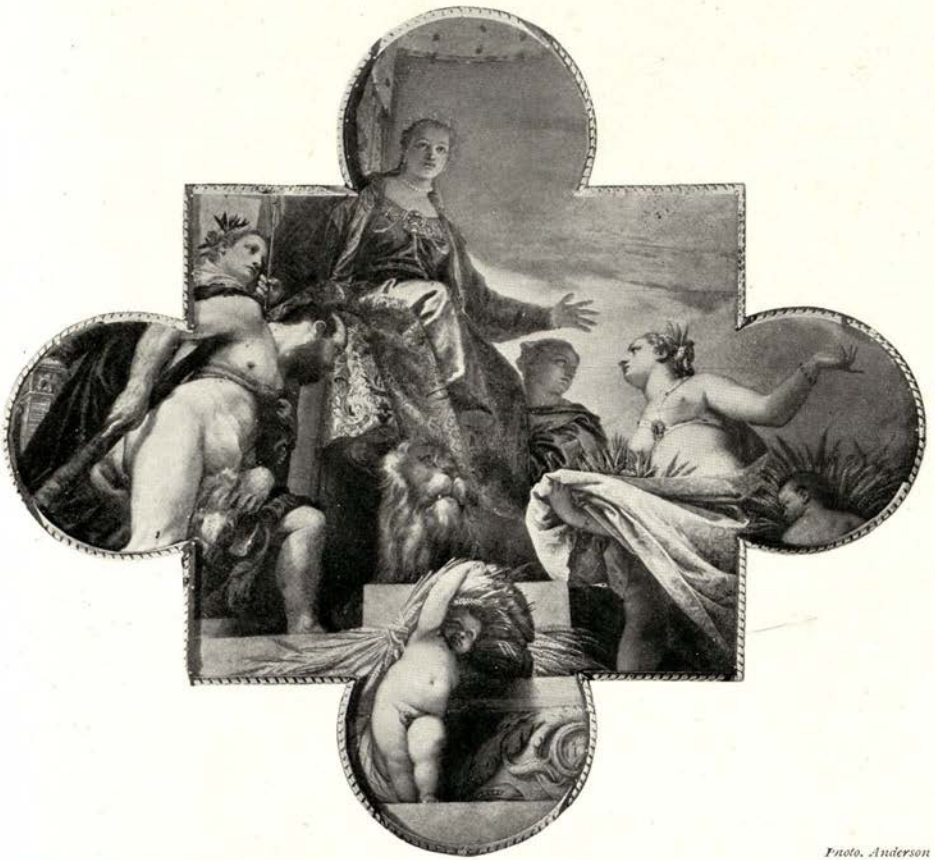


Photo. Anderson

VENICE ENTHRONED, WITH HERCULES AND CERES — ACADEMY, VENICE

THE MARTYRDOM OF SAINT CHRISTINE

Photo. Anderson
ACADEMY, VENICE

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SAINT CHRISTINE NOURISHED BY ANGELS

Photo. Anderson
ACADEMY, VENICE

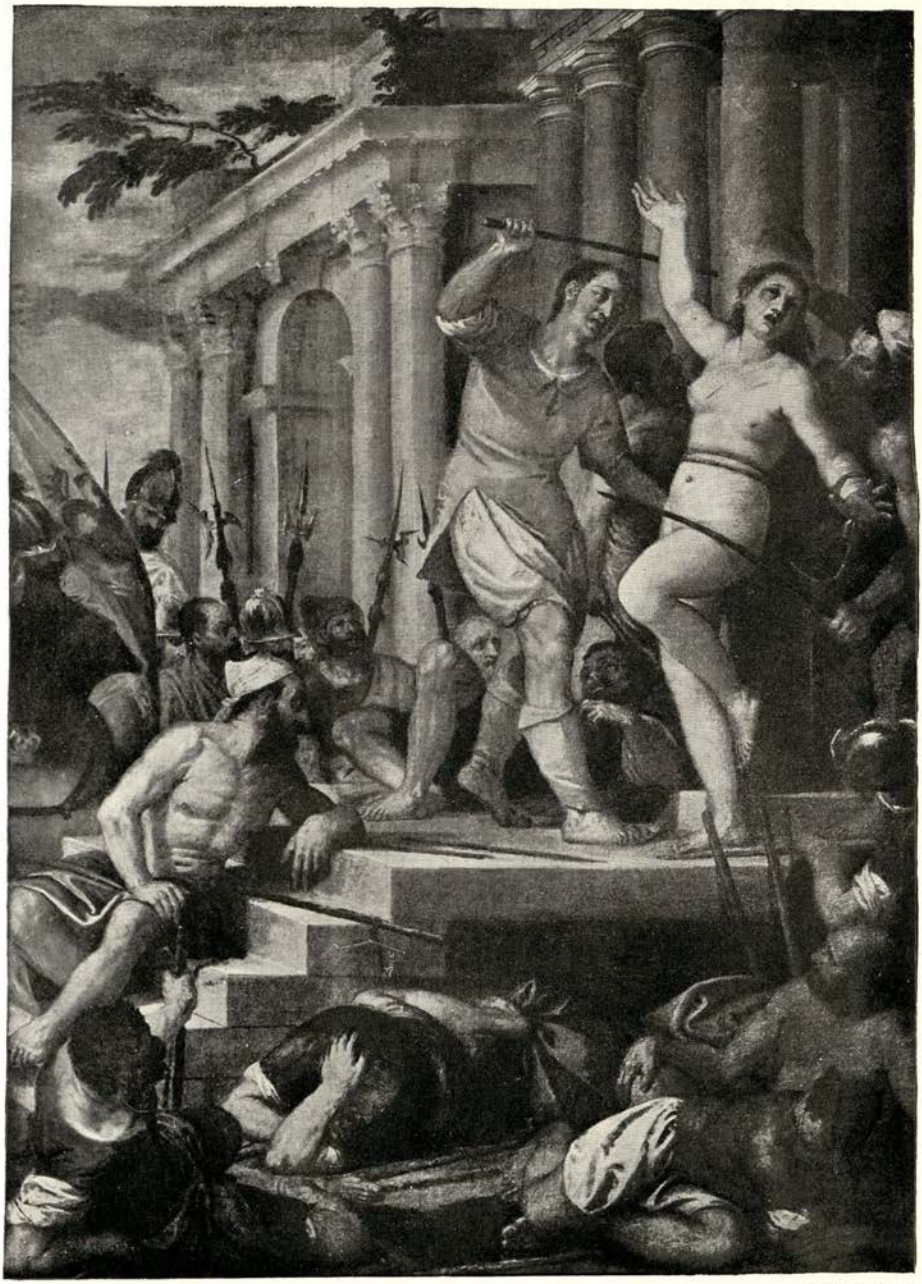


Photo. Anderson

THE FLAGELLATION OF SAINT CHRISTINE — ACADEMY, VENICE

THE ANNUNCIATION

Photo. Anderson
ACADEMY, VENICE

Photo. Anderson

THE BATTLE OF LEPANTO — ACADEMY, VENICE

Photo. Brogi

THE CRUCIFIXION — ACADEMY, VENICE

SAINT LUKE AND SAINT JOHN

Photo. Anderson
ACADEMY, VENICE

Photo. Anderson

THE VIRGIN IN GLORY WITH SAINT DOMINICK

ACADEMY, VENICE

SAINT MATTHEW AND SAINT MARK

Photo. Anderson
ACADEMY, VENICE

Photo. Anderson

THE RESURRECTION — SAN FRANCISCO DELLA VIGNA, VENICE

Photo. Anderson

THE MARRIAGE OF SAINT CATHERINE — SANTA CATERINA, VENICE

Photo. Anderson

THE VIRGIN IN GLORY WITH SAINTS — SAN SEBASTIANO, VENICE

Photo. Anderson

SAINT SEBASTIAN ENCOURAGING SAINT MARCUS AND SAINT MARCELLINUS TO DIE

SAN SEBASTIANO, VENICE

Photo, Anderson

THE MARTYRDOM OF SAINT SEBASTIAN

SAN SEBASTIANO, VENICE

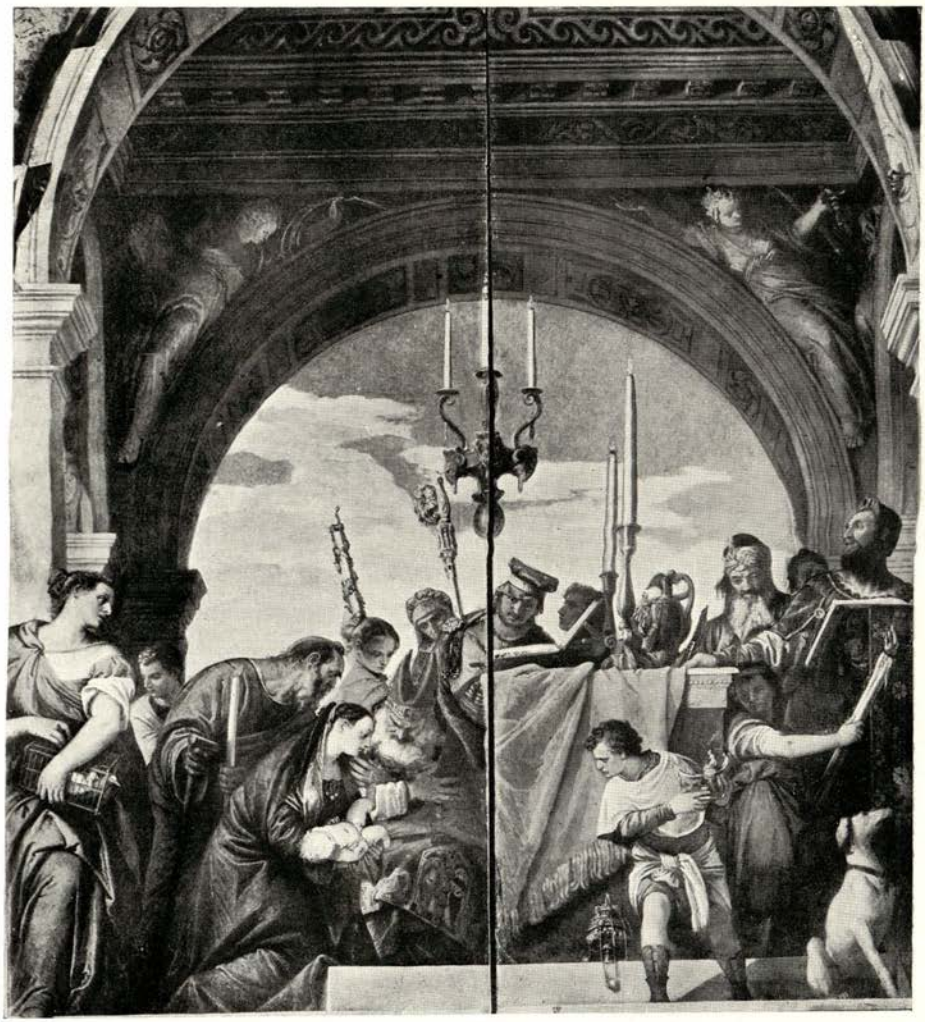


Photo. Anderson

THE PURIFICATION OF THE VIRGIN — SAN SEBASTIANO, VENICE

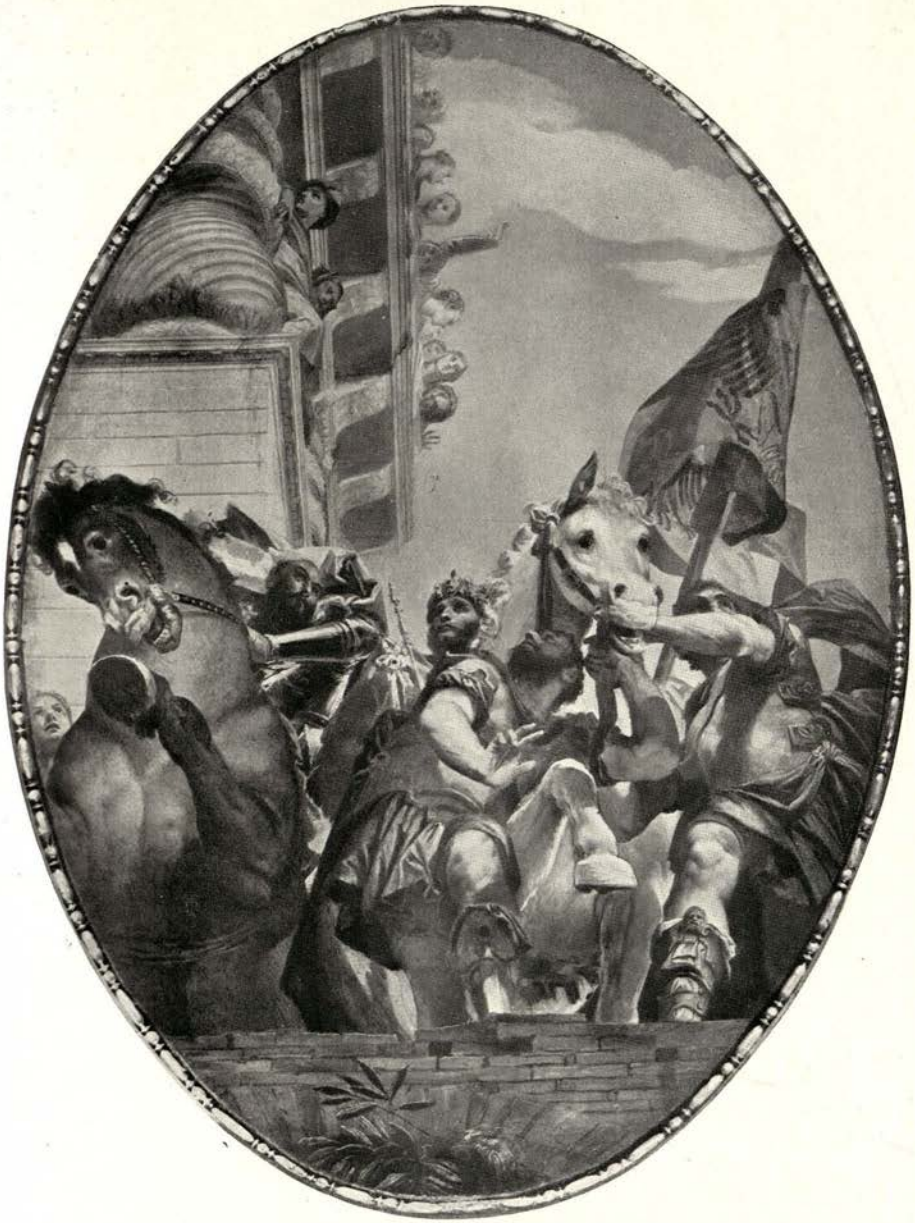


Photo. Anderson

THE TRIUMPH OF MORDECAI — SAN SEBASTIANO, VENICE

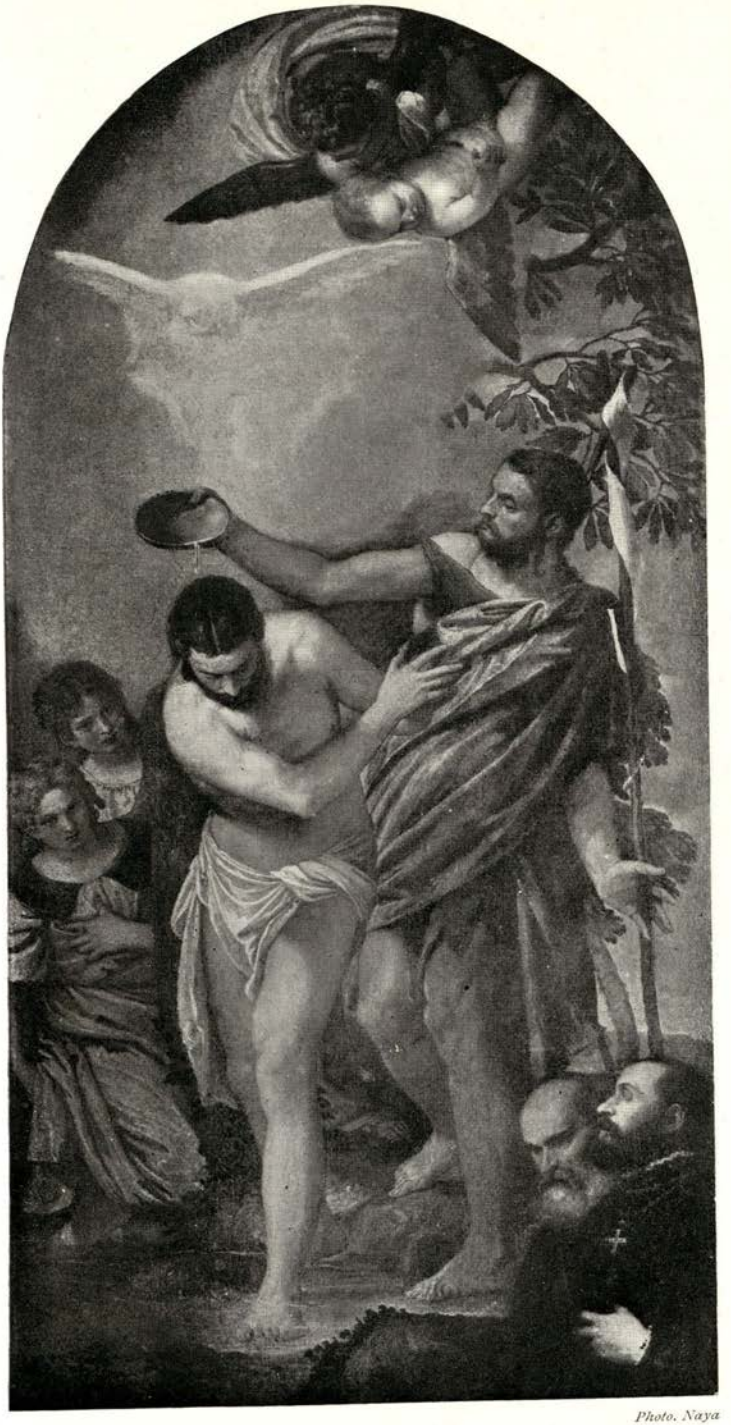


Photo. Naya

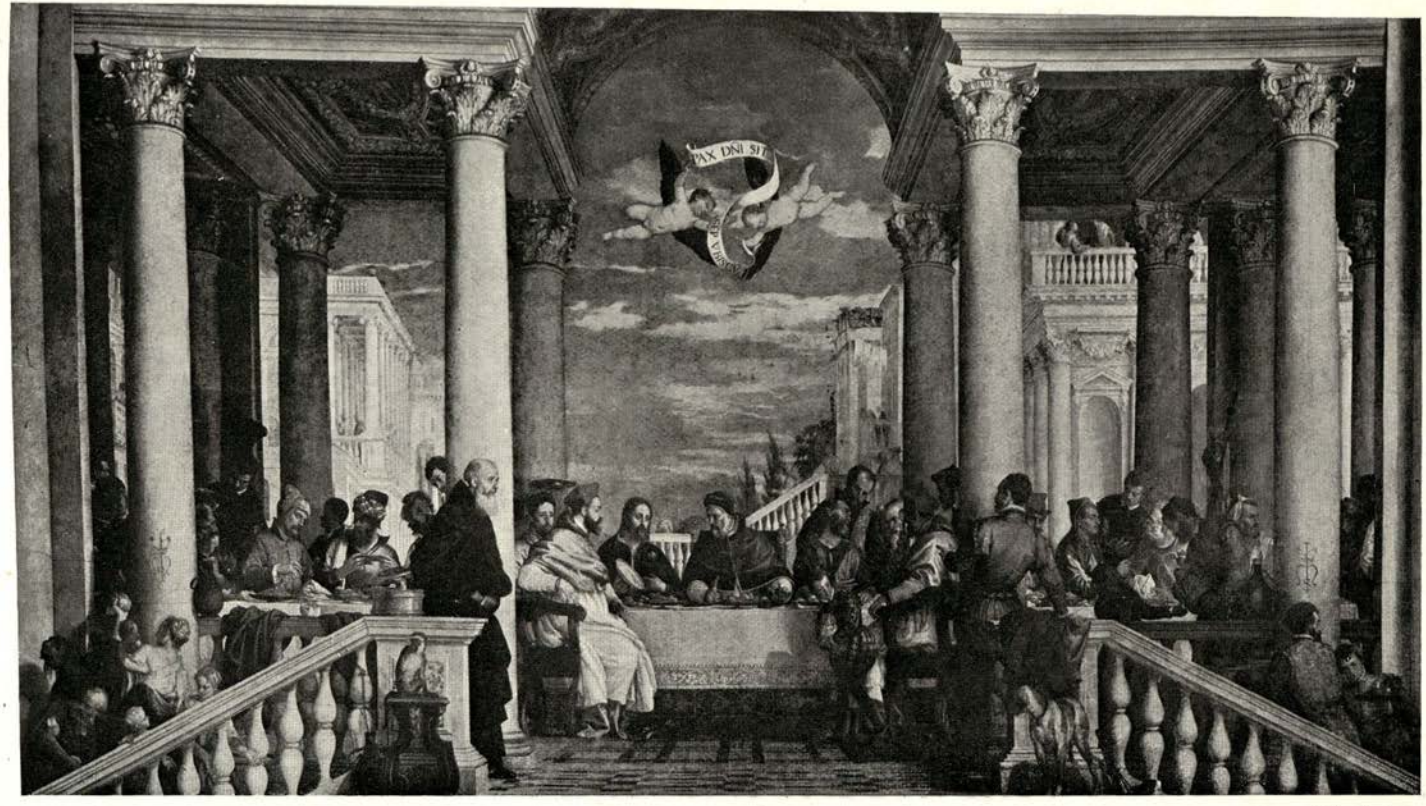
THE BAPTISM OF CHRIST CHURCH OF IL REDENTORE, VENICE

Photo. Alinari

PORTRAIT OF PACIO GUARIENTI — MUSEUM, VERONA

Photo. Alinari

THE MARTYRDOM OF SAINT GEORGE — CHURCH OF SAINT GEORGE, VERONA



THE FEAST OF SAINT GREGORY

Photo. Anderson

MONTE BERICO, VICENZA

Photo. Anderson

THE FEAST OF SAINT GREGORY (DETAIL) — MONTE BERICO, VICENZA

Photo. Hanfstaengl

MINERVA AND MARS — NATIONAL GALLERY, BERLIN

Photo. Bruckmann

THE ADORATION OF THE MAGI

ROYAL GALLERY, DRESDEN

Photo. Bruckmann

THE MARRIAGE AT CANA

ROYAL GALLERY, DRESDEN

CHRIST BEARING THE CROSS

Photo. Bruckmann
ROYAL GALLERY, DRESDEN

Photo. Bruckmann

THE CUCCINA FAMILY PRESENTED TO THE VIRGIN

ROYAL GALLERY, DRESDEN

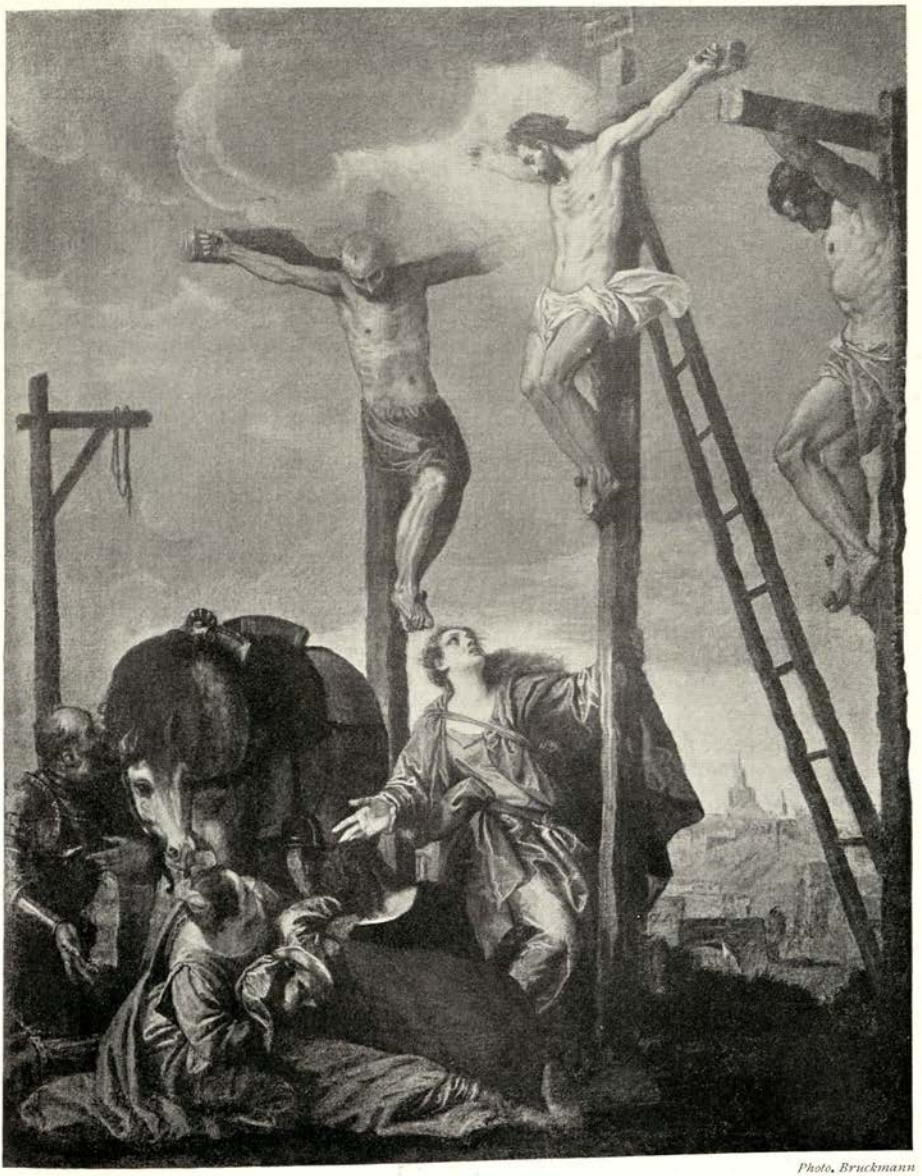


Photo. Bruckmann

THE CRUCIFIXION

ROYAL GALLERY, DRESDEN

Photo, Bruckmann

SUSANNAH AND THE ELDERS

ROYAL GALLERY, DRESDEN

Photo. Bruckmann

THE FINDING OF MOSES

ROYAL GALLERY, DRESDEN

CUPID

Photo. Hanfstaengl
PINAKOTHEK, MUNICH

Photo. Hanfstaengl

CHRIST AND THE CENTURION OF CAPERNAUM — PINAKOTHEK, MUNICH

Photo. Levy

VENUS AND ADONIS

PRADO, MADRID

Photo, Levy

SUSANNAH AND THE ELDERS — PADRO, MADRID

Photo. Levy

PRADO, MADRID

THE MAGDALEN

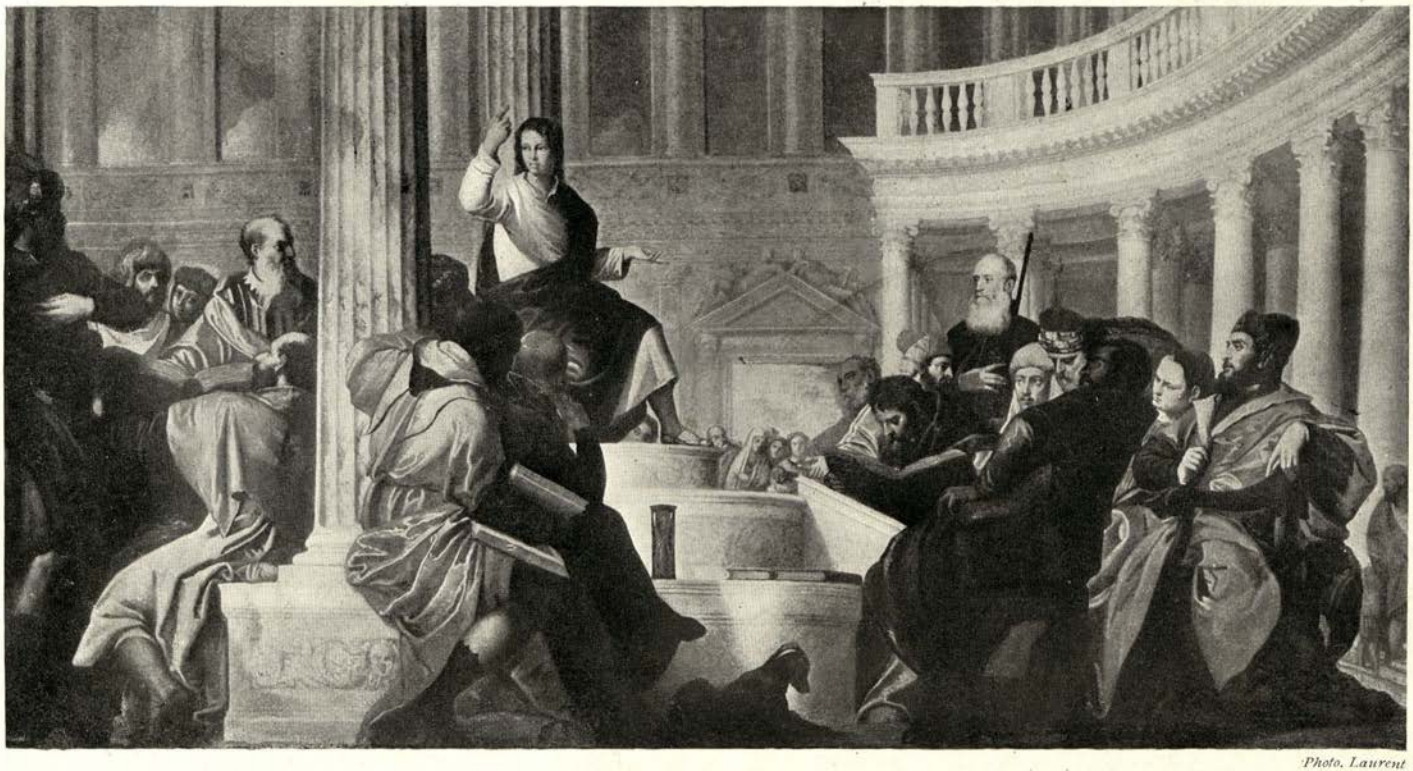


Photo. Laurent

JESUS DISPUTING WITH THE DOCTORS

PRADO, MADRID

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on 15 October, 2018